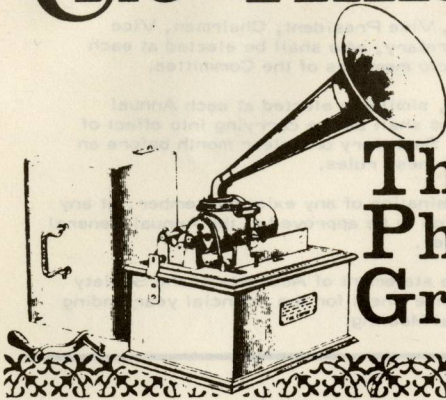


The Hillandale News



The official journal of the
**The City of London
Phonograph and
Gramophone Society**
inaugurated 1919

No. 78

JUNE, 1974.



Madame Lilian Stiles-Allen: travels weekly from Kent to London.

SOCIETY RULES

1. That the Society shall be called THE CITY OF LONDON PHONOGRAPH AND that its objects shall be the social intercourse of its members and the musical study of sound reproducing apparatus, as well as its promotion.
2. That the Officers of the Society shall consist of a President, Vice President, Chairman, Vice Chairman, Secretary, Financial Treasurer and Meeting Secretary, who shall be elected at each Annual General Meeting in October, and who shall be ex-officio members of the Committee.
3. That the management of the Society be vested in a Committee, similarly elected at each Annual General Meeting, and with power to co-opt, and that its duties shall be the carrying into effect of these rules and objects. Written notice must be given to the Secretary one clear month before an Annual General Meeting of any resolution proposing to amend these rules.
4. New members (ladies or gentlemen) may be elected on the nomination of any existing member, at any meeting of the Society on the payment of an annual subscription to be approved at the Annual General Meeting, which is renewable twelve calendar months thereafter.
5. The Financial Treasurer shall, once in every year, submit a statement of Accounts of the Society to an Auditor elected by the Society and shall furnish a Balance Sheet for the financial year ending October for the inspection of members at each Annual General Meeting.

President: Major H.H. Annand, [REDACTED] Hillingdon, Middlesex.
Vice-President: Mr. G. Frow, [REDACTED] Sevenoaks, Kent, TN13 3SH.
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Committee: Messrs. B. Raynaud, F. Andrews, R. Armstrong.

TREASURER'S NOTES

In future, would members please send all monies in Sterling (cheques, P. Orders, etc.) direct to the Treasurer, together with all orders for goods, as this will simplify our accounting system, and avoid double handling.

MEMBERSHIP RATES

U.K. and Europe	£1.25 per year
New Zealand Airmail	£2.20 per year
Australia, Japan, etc. (now payable directly to the Treasurer, as bulk subscription has ceased).	£2.20 per year
U.S.A. and Canada	£5 Surface Mail £5 Airmail

Overseas members are requested to send STERLING DRAFTS or banknotes, as check clearances here carry a high commission rate. The Society no longer operates within the Post Office Giro system. New Zealand and Australian Postal Orders are acceptable in the U.K.

To save postage in mailing receipts, these are sent out with the goods or next magazine to members.

PLEASE MAKE OUT ALL CHECKS AND DRAFTS PAYABLE TO "THE CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY".

Treasurer's Address: Mr. B.A. Williamson, [REDACTED] Liverpool, L16 1LA.

MEETINGS are held at the "John Snow" public house, Broadwick Street, Soho, London, W.1. During the Winter months (September to March) on the second Saturday of each month, commencing at 6.30 p.m., and in the remaining months of the year, on the second Tuesday of the month, commencing at 7 p.m.

In addition, regular meetings are held at the following centres:

HEREFORD Details from the Secretary, Mr. D.G. Watson, [REDACTED] Tupsley, Hereford.

MIDLANDS Details from the Secretary, Mr. P. Bennett, [REDACTED] Goldthorn Park, Wolverhampton, Staffs, WV4 5DE. Phone: [REDACTED]

MANCHESTER Details from the Secretary, Mr. A.E. Hock, [REDACTED] Croston, Lancs.

VICTORIA, AUSTRALIA Details from Mr. C. Gracie, [REDACTED] Victoria 3408, Australia.

ZURICH, SWITZERLAND Details from the Secretary, Herr W. Schenker, [REDACTED] Zurich, Switzerland.

MEMBERS PLEASE NOTE that all money should now be sent to our NEW TREASURER (address overleaf).

THE HILLDALE NEWS is published on behalf of the CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY by Bill Brott, to whom all articles should be sent, and A. Besford, to whom all advertisements should be sent.

* THE HILLANDALE NEWS *

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IMPORTANT NOTICE

At the Society meeting on Easter Saturday, April 13th, there being no other nominations, it was proposed by Frank Andrews and seconded by Ernie Bayly that Barry Williamson be elected Treasurer of the Society.

His address is [REDACTED], Liverpool, L16 1LA. Would members please send all orders and subscriptions to Mr. Williamson in future.

IMPROVEMENTS IN ACOUSTIC REPRODUCTION
by A. D. B.

Some time ago, I visited a palatial mansion in North Norfolk to hear the amazingly good performance of an E.M. Ginn machine with a large horn which measured, at a guess, some four feet at the bell.

The machine had been maintained and "tuned" by our member, Mr. Douglas Fitzpatrick. He made his own bamboo needles on the premises and kept them hard and dry in a small desiccator by means of silica gell, which absorbs moisture.

Usually, a "needle" was re-pointed for each side of a "78" record, and graphite dust used lightly on the grooves. This resulted in very good quality reproduction, and the sound box was painstakingly "tuned" using a special aluminium diaphragm developed by our member.

Despite these efforts, it was noticed that certain records produced the best results, such as vocal items (e.g. Kathleen Ferrier's unaccompanied singing), but very loud orchestral items needed care in the pointing and selection of bamboo needles to come over well.

When I was last invited to the Hall, I was ushered into the special room devoted to the gramophone to be confronted with an overpowering new development - what must be one of, if not the largest acoustic horn anywhere.

This had been specially made from selected woods to Mr. Fitzpatrick's design, and measured approximately eight feet in width and four feet in breadth, tapering through a "cygnet" trunking and eventually into the base of the E.M. Ginn gramophone cabinet (a floor-standing model).

The results from this can only be described as the ultimate one has heard from an acoustic machine, and must excel everything previously made using the acoustic principle.

Everything on the "78" record is reproduced with clarity and flawless quality, and now the system can take full symphony orchestral records in its stride. It is even possible to play several sides of a 12 inch "78" without re-pointing the bamboo "needle", although for best results two or three sides should be the limit.

Mr. Fitzpatrick must be congratulated on his breakthrough towards the perfection of acoustic reproduction.

It is hoped to publish in a future issue a full article on the techniques used, written by Mr. Fitzpatrick himself, together with some photographs.

For Madame Lilian, 82, life is still worth singing about

STRICTLY speaking, Madame Lilian Stiles-Allen has never retired. It's 30 years since she stopped singing opera and turned to teaching instead, and now, at 82, she still travels every week from Kent to London to teach at her studio there — or often farther afield.

She's as excited as ever by beautiful voices when she finds them. At the moment, her two favourite pupils are a 12-year-old girl and a 74-year-old woman — "a lovely contralto, she doesn't sound a day over 30."

She still takes a live interest in the progress of her star pupil Julie Andrews. They have a lifelong friendship, started when

Julie, aged 5, came for her first lesson.

"She was a particularly plain child with a great exuberance and lovely disposition. She loved dogs and horses," Madame Stiles-Allen remembers.

She went to Hollywood with her protégé and was there when Julie Andrews' greatest hits, *Mary Poppins* and *The Sound of Music*, were made.

"Besides a good voice she had prime qualifications like intelligence, staying power—and she never stopped asking questions."

Other pupils she has directed towards success are Anne Rogers and Anne Ziegler.

Madame Stiles-Allen's creed is simple.

"The voice is a musical instrument. Personally I

can play anything at all on mine. And with this particular instrument, warmth, words and diction are all-important. Singing is simply musical speaking."

Her day still starts early—7 a.m. if she's off to London. She has been a widow for five years but has a firm routine: first breakfast, then a walk in her 10-acre garden, and often a chat with the flowers.

"I'm perfectly certain they thrive if you talk to them," she says.

Her only concession to age is a rest each afternoon and a 10 p.m. bedtime.

Although her son Michael and her three grandchildren live in California, Madame Stiles-Allen is never lonely: "I'm lucky—I've got lots of friends."

It may be because, as she says, she feels incredibly young and is constantly advising "elderly" acquaintances who feel their age to get a serious interest.

"After all, you can so easily be a cabbage at my age . . . but I still feel I have so much to give."

Marie Dawson

A VERY QUEER CRICKET MATCH.

MR. DAN LENO'S ELEVEN *v.* CAMBERWELL UNITED C.C.

By GAVIN MACDONALD.

EVERYBODY has seen Mr. Dan Leno—King Humorist of the variety stage. Or if they haven't seen him, they have heard of him.

As a singer, comedian, and grotesque actor he is incomparable. As a cricketer he dwarfs the reputation of the mighty W. G. to mere nothingness.

Mr. Dan Leno is a modest, retiring man. In a general way he practises in his back yard, and confines his matches to the prescribed area of the lawn-tennis plot at the rear of his house. He says he has done well in one sphere, and he spurns the suggestion that he should enter another.

There is only one thing that will wean him from his resolution, and in this the members of his profession resemble him to a man. In the cause of charity they may be relied upon to throw all objections aside.

It was at a charity match played recently at Dulwich, in aid of a local pension fund, that I had the pleasure of witnessing the most remarkable exhibition of cricket it has ever been my lot to witness.

It was advertised as a one-day match between an eleven of local players captained by Colonel Dalbiac, M.P., and an eleven of eccentric cricketers, known as Danites,

under the captaincy of Mr. Dan Leno. The latter team was composed of the following gentlemen, all more or less well

known to fame—Messrs. Dan Leno, Eugene Stratton, Harry Randall, the Brothers MacNaughton, Pastor, Glennister, Cobbett, Joe Elvin, Griffiths, and Tressider.

The various preliminaries differed somewhat from those usually in evidence on the cricket field, but the 3,000 spectators enjoyed them so much that it might be advisable for the county clubs to follow suit and ensure a big gate.

Punctually at the appointed time the two elevens emerged from their tents and showed themselves to the expectant crowd. The Dulwich XI. were conventionally clad in white flannels and club caps. Not so the Danites. As they marched in single file from their tent, a great silence came

over the multitude. They were stricken with an astonishment too deep for words. Where was the idol of the hour? There was no Dan Leno apparent among those grotesquely-clad creatures.

The little man in the van of the procession, with the tall silk cricketer's hat of a bygone age, loose holland bags falling like anæmic concertinas over his shoes, the striped wool blouse with puffed sleeves and the huge black beard and side whiskers. Surely that was not

he. The crowd looked hard. As they did so the little man's features relaxed into an elastic smile, so elastic that none could mistake it. Then they cried, "Why, it's



MR. LENO AT THE WICKET.

Dan," and sat down and cheered till they ached. One by one the other members of this strange eleven were identified through their disguises, and the fun began.

The team marched in comic single file round the field at quick time. Every few steps Capt. W. G. Daniel Leno stopped to bow his acknowledgments, and as he did so the remaining ten ran forcibly into each other's backs and rolled heavily over each other on the grass from the force of impact. Wigs, false moustaches, and other stage impedimenta dropped in the *mêlée*, and the spectators stood up on end and swayed with laughter.

At the wicket Dr. W. G. D. Leno met the opponent captain.

There was a sporting handshake, and the former skied the fateful coin. The crowd wanted the Eccentrics to win the toss. But there was little enough cause for anxiety. Dan Leno had a double-headed coin, and he called to it himself, which conclusively settled the matter. He elected to go in first.

Rightly or wrongly, he was of opinion that the ordinary entry of the opening side was a tame sort of affair. Dan Leno has something of the old Roman in him. He likes a state entry and the plaudits of the populace. He and his team once more processed off the field to a distant corner where a dozen chargers brayed in melancholy inactivity. Here all were mounted satisfactorily but the fat man, whom it took half-a-dozen men to hoist in the saddle. Then to the music of a thousand throats the team flew round the ground and charged on to the wicket.

Never was entry so triumphal. The splendidly-trained chargers swished their tail majestically, and brayed in lieu of trumpets. Then, without so much as a

command, they planted their fore feet firmly on the green sward, dropped their riders over their heads, and departed from whence they came.

Dan Leno and T. MacNaughton took their places at the wicket; the remaining Danites, contrary to custom, squatted about the field, and the match began.



MR. LENO'S SATISFACTORY APPEAL AGAINST THE UMPIRE.

The first ball hit the middle stump on the top and downed the wickets like nine pins. "How's that?" called the Dulwich team. "Out," said the umpire.

Dan Leno was more than surprised, he was disgusted and hurt. "Out? What do you mean?" he said, with a glance of contemptuous pity at the umpire. He called

a couple of his team to assist him in his protest against such a palpable piece of jobbery on the part of the opposition team.

The two gentlemen appealed to were unanimous in their opinion that he could not possibly be out. The thing was absurd. The Dulwich team, umpire and all, laughed so much that they were physically incapable of doing or saying anything. When you glance at the snapshot we obtained of this tableau, you will not be surprised at this.

At the precise moment when their captain was engaged in an attempt to prove that the bowling of the middle stump did not necessarily imply being out, some member of his team cried, "Trial ball." It was a happy thought. In a moment the field was in an uproar. "Yes, yes—trial ball!" came from all sides. The plea was allowed, and Dan went in again to the tune of frantic laughter and applause. As the next ball came up he dropped his bat, caught it in his hat, and ran. He scored ten runs, and then quietly handed the ball over to the bowler again.

Nobody objected to this novel method of scoring. Everybody enjoyed it too much to dream of protesting.

The Danites had opened the match with a useful ten, but there was more to follow. T. MacNaughton was now at the batting end, and he drove the ball out to boundary over the heads of some of the Danites sitting on the grass.

Before any of the field reached it, one of these gentlemen slipped quietly to the edge of the crowd, picked up the ball, and disappeared.

When he had chatted to a few friends and visited the refreshment booth, he returned and laid it quietly on the field again. Messrs. Leno and MacNaughton were standing at the wickets utterly blown, with another twenty runs to their names, and the field were playing hide and seek among the spectators searching for the lost leather.

The captain's wicket went down a score of times. They were all trial balls. He was stumped over and over again, but he maintained that, as he had never been stumped before, he couldn't be now, and stuck doggedly to the wicket.

He looked like carrying his bat out, and MacNaughton was scoring steadily the whole time, tens and twelves being common incidents of the play, especially when an enthusiastic Danite succeeded in getting hold of the ball and threw it to the opposite side of the field, from whence it had to be fielded all over again.

However, there is an end to all things. A good curling ball sent the valiant

W. G. D. L.'s stumps to the four corners of the heavens, and the umpire gave him out.

In vain he protested "Trial ball," his own side were in agreement, and he was invited to leave the crease. Little Dan said he was there, and there he meant to be.

Unfortunately at that moment a Danite, rigged out as an inspector of police, pulled out a whistle and blew it shrilly. The whole field followed him, and, kicking, blowing, and raving against umpires and their decisions, the hero of the hour was borne forcibly from the field.

A wave of deep distress came over the spectators as Dan Leno was carried out. All felt that, in view of his unexampled performance, he ought to have carried out his bat.

Nobody can say the Danite XI. were not good sportsmen. They all stuck to the wickets till they were carried off.

Harry Randall made a brave show of sticking, but the odds were overwhelming.

Mr. Eugene Stratton's left-handed batting elicited the warmest approval by reason of its novelty. This may be accounted for by the fact that he is an American, and prior to this occasion had never played any game but baseball.

Bowling is Mr. Harry Randall's strong point. His delivery is unique, and the sight of him should be of practical value to aspiring trundlers.

At lunch time all the Danites were out. Then came the rub. Owing to various eccentricities on the part of the players, a detailed score had not been kept. Captain Leno was appealed to. He said he didn't actually know how



ONE OF THE BROTHERS MACNAUGHTON BATTING. MESSRS HARRY RANDALL AND EUGENE STRATTON IN THE SLIPS.



MR. EUGENE STRATTON AS A BATSMAN.

many they had made. The runs were so numerous he couldn't keep up with them. However, he observed that his side "felt" as though it had made at least 275 runs. They had probably made twice as many. Accordingly the first innings was closed at that, to the entire satisfaction of everybody, including the spectators, who cried with laughter at this new method of settling off old scores.

After lunch the Eccentrics took the field, and the Dulwich men went to the wickets.

Hereafter it was cricket extraordinary, and no funnier burlesque was ever seen upon the stage. The bowlers were not bowlers, but they were excellent mimics. They knew it was the correct thing to stroll away from the wicket and back again before a delivery. They walked a quarter of a mile or so to the boundary each time, and returned at 20 miles an hour in the most approved style, launching the ball at a terrific pace. The very first ball was at least ten yards wide, but somebody called, "How's that?" "Out!" said the umpire, and "Out" it had to be. The batsman looked

blankly from one to the other. He was too stupefied to protest. Had he done so it would not have helped matters. He had been given "out," and out he had to go. The Danites threw the ball madly skyward. They careered against each, rolled in one indistinguishable mass on the grass, and yelled till they were hoarse. The crack player of the opposition eleven gone—out without a run! The next ball missed the wickets, but it clean bowled the fat man, and he rolled along the grass like a wind-driven hat.

When twenty or thirty balls had been sent up by the boundary-walking trundlers somebody called "Over," and the Danites quadrilled gracefully over the pitch. This little manoeuvre occurred at every over.

The next Dulwich man was knocked out in a peculiar and novel way. He did not touch the ball at all, but the fat wicket-keeper ran in and caught it from the bowler's hands. Then he threw it in the air. "How's that?" he cried. "Out!" cried Dan Leno, neatly catching it in his top hat. The batsman laughed, and the spectators joined him. "How's that?" asked Captain Leno of the umpire. "Out," responded the latter. The batsman walked sadly from the wickets. He thought he must have been standing without the crease, and had been stumped without noticing it.

So brilliant was the play of the Danites that the other team by one means or another were got out for an "estimated" total of 25 runs.

It was admirable fooling all the time, and it says much for the "stars" of the music hall that they are willing



HOW MR. LENO WENT "OUT."

to give their services so freely in the cause of charity.

LONG TO REIGN OVER US

Some thoughts on recorded national anthems by George Frow

In launching a brief essay on the huge subject of national songs and national anthems, perhaps I might be excused for beginning with a short account of a trivial personal lapse, but one which stayed with me for a long time.

In the spring of 1941 I hadn't been in the army for very long and went one evening to the cinema. The pay for the lowest rank in those days was half-a-crown (12½p) per day, gross, and being a keen cinemagoer at every possible opportunity, I could only afford the cheapest seats at the front, probably sixpence or eightpence (2½p-3½p) each. I had been on a 2-hours-on-4-hours-off guard duty the night before, the film with Pat O'Brien was rather dull, and right in the centre of the front row I must have fallen into a heavy sleep, because I next remember the night watchman shaking me and saying "Wake up Jack, they've all gone home". More than anything however was the feeling of shame that I had slept through "God Save the King" - and in His Majesty's uniform too, although it always looked as if his fitted him better than it did me!

The point of the story is that with most of us through life, it had always been emphasized that the playing of the National Anthem at the conclusion of the evening's entertainment should be a momentary pause for standing respect and perhaps reflection. I had remained asleep in the public gaze, and I felt uneasy and my priggishness had been pricked. At the same time it must be admitted that the National Anthem was also a signal for small boys and girls - and those not quite so small - who had not been subjected to this emphasis, to rush crashing through the emergency doors, pursued by the abuse and cluckings of the usherettes who had to reset the panic bolts. Nowadays, if played at all, I believe the National Anthem is heard at the start of the show and the marathon at the end of the last reel is less pronounced. Conscience is assuaged.

"God Save the King" has served us for a long time, as long as any anthem anywhere in fact, and this seems an opportunity to have a look at it and other people's national anthems and songs, and some recorded versions of them. Of course it is quite possible, quite easy in fact, to go out and buy twelve-inch long-playing records of national anthems, there is often a fair selection in the larger shops usually to be found in the same compartment as the stage effects records and Argo steam engines. But buying records like this is not collecting to the collector, and in any case so many emergent nations have emerged, and so many banana-republic generals have had their coups d'etat, and often a bloody end, that new anthems come and go with each regime, and none of these seems ever to have come up into the First or Second Division, or whatever grading a national anthem has.

There must be hundreds of national anthem collectors throughout the world - but so far they do not seem to have themselves organised into a society - so perhaps a very ordinary individual who has always held on to national anthem records that have come his way, may be allowed to tell of some finds, and just to make it all the more difficult, restrict these to cylinder and 78 versions. A few brief notes on the background of some of these have been attempted, as this is information that is hard to come by, and often just impossible within the limits of a short article.

Let us start with the home product - the first performance of "God Save the King" seems to have been at Drury Lane Theatre in 1745; strangely in 1800 at the same theatre after an attempted shooting of King George III, Sheridan wrote a quick extra verse to the Anthem, and it was sung by Michael Kelly (the friend of Mozart) there and then from the stage. Several composers have been given credit for writing it, these include Purcell, Arne, John Bull and Carey, and it seems to be the earliest still in use, in fact it was soon 'adopted' over the Continent by about twenty states. The Americans still sing "My Country 'Tis of Thee" (Blue Amberol 2631) to the tune. The cylinder collector will find the Amberol or Blue Amberol (23318) version by Peter Dawson good value. He should not be squeamish about the curious second verse with its reference to 'politics' and 'knavish tricks', which of course refer to the Jacobites.

As my own record collection grew, I put a version of "God Save the King" at every hundred 78 records that were catalogued - a milestone of a sort perhaps - and these range from the B.B.C. Symphony Orchestra (HMV B 8553) through various military bands and stage effects records to Maurice Winnick's Orchestra on Rex 9631; if a personal opinion is allowed, Elgar's own version (HMV C 1467) transcends anything since, Britten included, and the recorded sound isn't too bad for its age. Of course "Rule Britannia" and "Land of Hope and Glory" come to mind when one thinks of British national songs. The first originated in a masque "Alfred", given for the Prince of Wales in 1740, the second is the first of Elgar's five "Pomp and Circumstance" marches, but unfortunately the words of neither mean very much these days, though they are still sung with gusto by young people at the Albert Hall in London on the last night of the Promenade Concerts.

Our fathers' generation recalled the Days of Empire, when Clara Butt led the community singing from the steps of the Achilles statue in London's Hyde Park, and fortunately some of this was caught by Columbia's microphones on Empire Day 1926, (Columbia 7373). A picture exists of Clara Butt in the dress she habitually wore at those proceedings, hung with imitation bunches of grapes. Artificial fruit on women's hats was then a fashion, but the grapes on Dame Clara's dress somehow symbolised the abundance of the Empire, perhaps they brought to mind Australian Emu Burgundy, then much favoured by convalescents, or could it have been South African sherry? Elgar's "Pomp and Circumstance March No. 1" had well served the

words of Benson's "Land of Hope and Glory", and in the second World War the fourth "Pomp and Circumstance March" became "Song of Liberty" and was recorded by Dennis Noble (HMV C 3191), but never achieved its predecessor's popularity. We cannot leave "Rule Britannia" without mentioning the Blue Amberol (2486) whereon Albert Faringdon and a chorus strove so much for clarity of words that it is hard to think of a comparable example.

"God Save the King" (or "Queen") has held its own because it is dignified, stately, majestic - these words mean much the same - but unquestionably none gives ground before the regal "Hymn of the Emperor" of Haydn, written in 1796. Many of us know this as the tune of the hymn "Glorious Things of Thee are Spoken". Early Austrian recordings of this do come to hand, but as Germany adopted this as the "Deutschlandslied" in 1922, there were a lot of 78 recordings of this in the catalogues, particularly during Hitler's time. Readers may know, incidentally, of that oddity on Blue Amberol 28105 of The Olive Mead String Quartet playing this hymn movement from Haydn's Emperor Quartet. Mention of Hitler brings to mind the S.S. "Horst Wessel Lied", which in spite of associations, was one of the most compelling march songs written, and likewise plentifully listed in pre-war German catalogues. (Electrola EG 2822 and Gloria GO 10714 are examples). A further illustration of that rather frayed saying about the Devil having the best tunes!

Charming in its simplicity is the little German song "O Tannenbaum!", which was never more charmingly sung than by Elisabeth Schwarzkopf (Columbia LC 32), but in 1861 the music was married to fresh words by the State of Maryland, and became that State's official song. Later the music re-crossed the Atlantic, was rearranged by Sir Hugh Robertson and was put to words by Jim Connell, becoming "The Red Flag"; this has six verses, though its singers generally seem more familiar with the tune than with the words.

Much more red-blooded though is France's "La Marseillaise", written almost overnight by an outright amateur at Strasburg on April 24th, 1792, Claude Joseph Rouget de Lisle, a captain of engineers, and was first sung by battalions of Midi revolutionaries as they marched from Marseilles to storm Paris. Undoubtedly much of it comprises bellicose slogans chanted by the marching mob, or seen scrawled on the walls, and these homespun qualities make it unique. De Lisle called it "Chant de Guerre de L'Armee du Rhin", and it became known as "L'Air des Marseillais", and eventually "La Marseillaise". No other nation seems to have adopted or adapted it. Blue Amberol 28289 contains a version sung by Thomas Chalmers, but Georges Thill on Columbia disc DB 745 is superb. As Elgar's two marches were applied to words of inspiration and nationalism, so were some of France's famous marching songs, and examples are "La Marche Lorraine" and "Le Pere de la Victoire" (Journet HMV DA 930) and "Le Regiment de Sambre et Meuse" (Caruso HMV DB 128).

Over the border into Belgium and "La Brabaconne" is still sung after its original celebration of independence during the revolution of 1830. The words were by Jenneval and the music by F. Campenhout and quite an acceptable 78 of this is HMV B 2865, which is not too hard to find. It is also on Blue Amberol 2403. The anthem takes its name from associations with the duchy of Brabant.

The United States never seemed to get round to a National Anthem, but during the first World War "The Star Spangled Banner" was unofficially adopted as one; it was not until Memorial Day 1931 that it became the legally recognised Anthem, however, President Hoover having signed a Bill passed by Congress to that effect. The words were written by a lawyer, Francis Scott Key. Key, with other Americans, boarded the flagship of the British fleet in Chesapeake Bay, to plead the case of a friend captured by the British, and was obliged by Admiral Cochran to remain on the ship while the fleet bombarded Fort McHenry on the night of Sept. 13th, 1814. "At the dawn's early light" he observed that the Stars and Stripes still waved triumphantly over the fortress, no doubt to the dismay of Admiral Cochran, and his resulting ode was set to the tune of an old English song called "Anacreon in Heaven".

Before the establishment of "The Star Spangled Banner" several lobbies were in favour of adopting Sousa's "Stars and Stripes Forever" and poets had burned much 'midnight oil and guttering candles' to fit suitable words to it. Oddly enough in a personal collection of perhaps a hundred versions of this march (the quantity is largely due to vexatious L.P. repetition), there is only one vocal version made about forty years ago by the Welsh Guards Band and issued on Rex 8850. The words go like this:

Our country has fought in the past
For the rights of the humble and lowly,
Our Flag it has flown at the mast
As a symbol of all that is free;
It stands for the great and the small
And for all that is beautiful and holy,
It stands for the freedom of all,
The Stars and Stripes, The Stars and Stripes,
The Nation's Glory.

No author is named and prudence and manners preclude comment except to say that there are several well-known British national songs of cloying sentiment which we still sing lustily. It has been said that "Jerusalem" is moving in a medical rather than a sentimental sense.

Another contender for America's National Anthem was Irving Berlin's "God Bless America", born in a 1918 Revue curiously titled "Yip, Yip, Yaphank!" and was first sung in its revised form by Kate Smith on Armistice Day 1938. Deanna Durbin dated one of her films with it and recorded it (Brunswick 03500) as did Crosby (Brunswick 02810) and John McCormack (HMV DA 1808), and Berlin was presented with a special Gold medal from Congress in 1954 in recognition of the song.

"The Battle Hymn of the Republic" (Blue Amberol 28279 and MGM 594) was of course written by Julia Ward Howe on the popular Union marching song "John Brown's Body". This was in 1861, and it is odd to see that another national air has crept into the English Hymnal (Songs of Praise No. 518), sometimes played at services of national sorrow or joy in our cathedrals.

Going back to "The Star Spangled Banner", this can be found on Blue Amberol 2652 or 2984, and on many discs (e.g. Columbia DB 2072), but on T.A. Edison's Blue Amberol 3756, some versions are found in which Edison's "Let us not forget" is followed by "The Star Spangled Banner", some without. As the Edison speech is fairly short, it is not unlikely that the music was added to help fill the cylinder with grooves. The United States are richer in national songs than many countries, for ethnic and other reasons, and much of it has been recorded since the times of the wax cylinder.

It is easy to make outrageously incorrect statements about the national songs of faraway places, and the smaller the place the greater the chance of getting away with it, but nearer home there are obvious reasons why one must strive for accuracy, especially in these days when national corns are easily trodden on. Attempts to dig into the roots of Irish national songs have been particularly difficult, and have been made less easy by the mis-labelling of a record, an Irish-pressed H.M.V. This is IM 412, which contains on one side "The Soldier's Song" which is the present Irish National Anthem, and on the other side a march medley comprising several songs beloved of most Irishmen.

The labelling on the copy in my shelves is at fault and has delayed this article, but I am most grateful to Pádraic O'Hara of Co. Mayo, who has kindly put his knowledge of Gaelic history and language to solving the problem and getting the facts correct.

The National Anthem of the Irish Republic is "The Soldier's Song", but there have been vague rumours of changing this to something a little less militaristic. Though it has ancient roots, the "soldiers" being the standing army of pre-Christian Ireland, called "Fianna" (a name adopted by a political party today), the words and music by Peadar Kearney date from 1912 or so, and suggest a cheerful patriotism rather than republicanism. This Anthem should not be confused with "God Save Ireland!", which is about the "Manchester Martyrs", hanged there in 1867 for allegedly supporting the Fenians. The words are by T. D. Sullivan and the music is Root's American Civil War song "Tramp, tramp, tramp". This song was recorded by McCormack.

On the other side of the record, again incorrectly labelled, is a march medley of traditional Irish airs including "O'Donnell Abd!", "The Boys of Wexford!", "Let Erin Remember", etc., both sides being played by the Irish Army Band No. 1 and conducted by Col. Fritz Brase. Brase was a composer of marches and arranger of other material; he joined the German army in 1906, being appointed head of the Irish Army School of Music in 1923 until he died in service in 1941.

Until the Partition of Ireland in 1922, "God Save the King" would have been the official National Anthem.

It is hard for an Englishman to try and appreciate the complexities of these national songs, especially when the labelling is at fault, and this is where Pádraic O'Hara has put the record right - in both senses!

Much could be written about the songs from the Principality of Wales, and this would have to be the job of a specialist; it takes a Welsh choir to do them justice, and a modern recording; however a very early electric record is HMV B 2045 (listed from mid-1925 to 1944) and on this are "Land of my Fathers" ("Hen wlad fy Nhadau"), backed by "Men of Harlech" by the Rhondda Welsh Glee Singers. "God Bless the Prince of Wales" is a rousing but neglected piece, and band versions were made on HMV B 2613 and Columbia 4882.

Russia, in Czarist days had an anthem second only in dignity to Haydn's of 1796, Ivor's "God Save the Czar" which dates from 1833, and it took the place of our "God Save the King" tune. Although very quickly pushed aside by "L'Internationale" in 1917, quite a respectable electric recording of Ivor's hymn exists on HMV EK 122 by a Russian Military Band, but whether emigre or original is not known. "L'Internationale" attempted to depict Marxist solidarity after international congresses held in London in the 1860s and 1870s, and remained in use in Russia until 1944 (here on Decca M 483) when Stalin had a new anthem commissioned. It is on a Russian 78 in my collection, played by a Russian band on one side, and by the Bolshoi Theatre Orchestra on the other, but the rest of the relevant information is in Cyrillic characters.

The theme in Ivor's "God Save the Czar" (1833) seems to my ear to crop up in Tchaikovsky's "1812 Overture" and "Marche Slav", which post-date it by about forty years; before saying "pardon me, your anachronism is showing", it may be that Ivor and Tchaikovsky based their pieces on existing Russian tunes, hence the similarity.

Being a musical country, Italy has always enjoyed an enormous quantity of national and patriotic songs, many with an operatic flavour, and space, research and a knowledge of Italian culture would be needed to sort them out. The country has had its share of revolutions, coalescences of kingdoms, dictatorship, wars with loss and gain of ground, and whatever has been lost, its musical store has been enriched. Its National Anthem dates from Garibaldi's times, the "Inno di Mameli", it used to have a jolly Royal March by Gabetti, and on V. del P. GW 717, it had the Fascist Hymn "Giovinezza!". This catchy march song used to be in the Columbia catalogue in Britain (4203), backed by "The Garibaldi Hymn"; several singers directed their talents to singing "Giovinezze!" and afterwards wished they hadn't. (Gigli on DB 3128 and Granforte on DA 784 were just two).

When Victoria was Queen, and long before, it was the custom to refer to British oversea possessions as "The Colonies"; gradually the word gave way to Commonwealth, Dominions and the like, but by the mid-1930s one would be pulled up for using a word that still had the clink of Transportation about it. Such admonition, however, went unheeded in the West London marshes at Hayes, and a "Colonial Medley" by The Coldstream Guards Band (HMV B 8557) put national songs of these "Colonies" in a convenient, if brief form. It was the 1939-1945 War that caused some of these to bloom into extended form, often with vocal chorus. Long long ago "O Canada" and "Maple Leaf For Ever" had been recorded in acceptable versions on Blue Amberols 2287 and 2128, but that was an earlier war; a charming little French-Canadian song by Paul DuFault, "O Canada, mon Pays, mes Amours" (Blue Amberol 27132) has been played at Society meetings at least twice.

New Zealand, though not represented on the "Colonial Medley", had its National song "God Defend New Zealand" on one rather unusual pressing (HMV D 841) where it is sung by Peter Dawson as a backing to "The British Empire", an Address by Rt. Hon. W.F. Massey, Prime Minister from 1912-1925. The recording is acoustic and rather hard to find, and the same anthem is also on Regal Zonophone MF 5193, and in the Australian lists by local artists.

Australia has been going through the contortions of trying to find herself a new National Anthem, an alternative or a breakaway from "God Save the Queen", but the ground has been dry and worthwhile seed scarce. With public opinion polls and door-to-door interviews, the runners narrowed down to "Waltzing Matilda", "Advance Australia Fair", and "Song of Australia", and fifty per cent of those interviewed opposed any change, while others thought there should be a national referendum.

Let us consider these contenders. "Waltzing Matilda" (Peter Dawson HMV B 8771 or B 9191, or Life Guards Band Col. DB 1992) has its roots in an auld Scottish air, but is hardly the material for, say, a State Funeral. "Song of Australia" (1860) has fearful cliché-ridden 19th century verses. (Peter Dawson, Aus. HMV EA 1093, Colin Crane Columbia DO 186) while "Advance Australia Fair" is nearly a hundred years old and has verses rather too jingoistic for today. Here is part of it:

Then he (Gallant Cook) raised England's flag,
The standard of the brave,
With all her faults we love her still,
Britain rules the wave.

With all its faults "Advance Australia Fair" held the running as favourite, and in April 1974 gained 51.4 per cent of the vote in a public opinion poll, against 19.6 per cent for "Waltzing Matilda". "God Save the Queen" will still be played when Her Majesty is present. "Advance Australia Fair" appears on HMV's "Colonial Medley" (B 8557) and previously mentioned, and was recorded on Australian HMV EA 889 (Dawson), Columbia DO 186 (Colin Crane) or DO 1867 (New South Wales Police Band).

Let us hope they enjoy it, the Australians have gone about it in a reasoned way and it remains to be seen whether the words will be re-written. At the same time few people take readily to new words in old music-al frames.

In the days when Music Hall was in vogue the term "Wines and Spirits" were those performers down the programme well below the star names, and about whom little might be known; we have just about arrived at this point of national anthems, when almost nothing is known about the pieces, who wrote them and for what cause, whether they are still played or not, but they are for ever on record and must have been appreciated by some one at some time or other.

One undoubtedly long-forgotten is the Serbian National Air - "Boze pravde ti sto spasc" - by one Jenko, and sung by Marcel Journet on HMV DB 897, in Serbian. Why this should have first appeared in 1916, two years after "gallant little Serbia" had been attacked and its troops routed by the Austro-Hungarians is not clear, but neither are all the threads of gramophone history of those days.

On a Zion record No. 941, one finds "Hatikvah", the Jewish National Anthem, sung by Cantor Morgenstern of Vienna. This Zion record is the only one I have ever found, and although made in England in aid of a charity in Jerusalem, it is acoustic and may have been recorded somewhere between the setting up of the Mandate in 1923 and electrical recording in later 1925. Do the Jews in Israel still sing "Hatikvah"?

An oddity that was available in the Columbia catalogue for many years (4738) in many parts of the world, is the National Anthem of Afghanistan. It may still be found occasionally, and was made to mark the visit here in 1928 of King Amanullah (1892-1960). This record contains three Royal Salutes, but these are not very impressive and hard to distinguish in fact. It is sub-titled "The Amiral March", Amir or Ameer or Emir, being the title of the Mohammedan rulers of Afghanistan from 1803. It was recorded by the Royal Air Force Band under J. H. Amers.

Another oddity, but for another reason, was the Greek monarchy National Anthem, which had 158 verses. Perhaps like the 119th Psalm, it could be divided into appropriate sections and a bit sung each time, but actually two verses were sung standing. This record - or perhaps the set - is not on my shelves.

One that is though, is the Danish "Kong Christian stod ved højen Mast" (HMV X 3029), though Denmark favoured the tune of "God Save the King" until 1920.

On Victor 67066 - an acoustic - appear the Japanese National Air ("Fou so ka") by Pryor's Band, and two Chinese items on the reverse "The World's Delight" and a Patriotic Song by the Victor Military Band. With successive matrix numbers these two bodies are probably the same; perhaps they had their lunch in between! Nothing is known of these pieces, both are westernised of course, and the Japanese Air is made to sound like a Herold or Auber overture, in fact it could be entered as such in a quiz. I wonder if this piece is still used in Japan?

Mention Mustapha Kemal, and after a short pause you should be told he was known as "Grey Wolf", that in 1926 he abolished the fez in favour of western headgear, that he introduced the Latin alphabet because so few outside Turkey could understand Turkish, that he wound up the Caliphate, and eunuchs, brought in western music, the metric system, Gregorian calendar, and so on. HMV AX 464 contains "The March of Independence", and "The March of His Excellency Gazi Mustapha Kemal Pasha", played by the President's Band, and I suppose a safe bet could be put on its composition in the twenties. For further information on this record, a knowledge of Turkish script is needed.

Egypt too has had its revolutions, and a military coup in July 1952 resulted in the rapid departure of King Farouk. His son Fuad succeeded him for a very short spell, and most people are familiar with what has happened since. No doubt the Egyptian National Anthem changed rapidly too. The British Army, which had had bases there since the last century enjoyed the royalist anthem and used quite spontaneously to burst into song with words of its own at many a function at which it was played, after the picture show in particular. The words they sung exhorted King Farouk to all sorts of rude practices, and there is no doubt that this sort of thing and later reference to the Queen must have irritated many a royalist Egyptian, if indeed many existed, so unpopular was Farouk. The Egyptian National Anthem may be enjoyed on HMV SE 28, and this recording is to me unique, in that it has about 1½ in. of blank grooves between stretches of music, smelling of censorship somewhere along the line. Possibly this central part contained a vocal refrain that time had made repugnant to Farouk or the government, reference to a divorced queen, perhaps.

It is certain that national anthems and interesting patriotic songs lie along the sometimes unidentifiable Blue Amberol titles that crop up; Bohemian, Mexican, Scandinavian, and so on. Four cylinders from the Argentine and Spanish lists represent all that come readily to hand from South America.

The first two from Argentina contain the Himno Nacional and Himno di Mitro respectively (Blue Amberols 22213 and 22214) and are gems of recording quality by The New York Military Band. The second is a good galloping number, plenty of bass and piccolo and I consider this a good specimen to open a future cylinder programme. The Pericon National, Uruguayo, by the same band is not remarkable, but again beautifully recorded (Blue Amberol 22215). How often we follow the same selection of cylinders without giving these an occasional airing. They are nowhere nearly as strident as the Mexican issues.

The New York Military Band under Goldman put its undoubted talents into many kinds of music; probably it was a matter of being under contract to the Edison Company, and they seem to have been used as much as possible while there were recording horns available. The Band's "Marcha Brasileira" is not such a good recording as those just mentioned. (On Blue Amberol 22378).

There are many countries that have not been mentioned, Holland, Norway, Sweden, Iberia, Switzerland, for instance, as well as the tiny states of Europe, but examples in coarse-groove form have just not come this way, and apologies to friends there for the omission of details. One must mention that the Swiss Psalm may be sung in any of four languages.

In closing, two records are deserving of mention, a jolly good song on a most attractive label, and a delightful misprint that adorns the wall of my gramophone room. For good looks the Hayes pressed South African labels for Columbia take a deal of beating. The LE series are in sky-blue, "Columbia" and a leaping springbok are in white, and the rest of the printing gilt, the gilt "Magic Notes" being superimposed on the springbok. The old Boer trekking song, the National Air of South Africa, is on LE 13 and LE 33.

Oh yes, the misprint! This is on a 28 cm. centre-start Pathe, called "A Potpourri introducing the National Anthems of. . . ." and against the Russian example it says with almost a twang of cockney irreverence "Lord God Protect the Czar".

Shortly after the 1939-1945 War, and up to about 1949, specific records were often difficult to buy, single records for sets almost impossible, and one could wait weeks for an established favourite that had struck the public ear. These odd national anthem records, provided they were produced at Hayes, were quite easy, so long as the dealer was interested and the record number quoted; they soon came into the shop and were no more expensive than their British label counterparts. Other examples have been passed along by friends or found in collections purchased.

One failure I always regret is not being able to get hold of a copy of the Royal Iraq National Anthem, a jolly, cheerful little piece by Major Alan Murray (who wrote "I'll walk beside you"), but a copy could not be traced as it seemed none was being pressed by E.M.I., and this is doubtless an anthem that went down in the wave of blood that carried the present regime into power there in 1958.

Anthems come and kingdoms go and little countries are swallowed up; those of us who put aside this sort of stuff are reconciled to our record shelves becoming mausoleums of lost causes and broken treaties, and which none of our visitors ever asks to hear - not even the Home Product!

CORRESPONDENCE

Hereford.
18th March, 1974.

My dear Len Watts,

Your "Chairman's Chat" in the February/April 1974 issue of the Hillandale News was a very interesting one to me particularly, because I had probably more aliases or pseudonyms than any other sound-recording artist in history. Here are some:

Pathe Freres
H.M.V.
Decca

Columbia
Beka
A smaller company

Arthur George
Walter Jefferies
Victor Conway, Leslie Milton,
Victor Norbury
George Portland
George Barnes
Walter Duncan

There may have been some other names that I have forgotten.

The assumed names were adopted sometimes to prevent infringement of a contract and sometimes to protect one's status as a reputable concert and oratorio singer.

When the Beka Company, a German firm, was wound up during the 1914-1918 war the stock of records was sold and a firm who bought the stock issued a set of my records under my own name, George Baker, and I had to threaten legal action. It now appears that they, or someone else, "pinched" the name of Victor Conway from the Decca Company without my permission.

After this long lapse of time I imagine that the practice of using assumed names when issuing records has now ceased.

All good wishes, my dear Chairman,

Yours sincerely,
George Baker.

Neasden N. W. 10.
8-4-1974.

Dear Bill Brott,

The B.B.C. last Monday evening, April 1st, broadcast a programme on Radio 3 called The Graphophonists.

In it one allegedly heard such Victorian and Edwardian personalities as Bernard Shaw, Conan Doyle, Charles Dickens, George Eliot, Rudyard Kipling, an Eye-witness account of an incident at King Edward VII's Coronation, etc. etc.

The records had been supposedly left at Broadcasting House last December, from an old lady who signed herself "Incognita".

This programme, in the words of Mr. Derek Lewis, The Librarian of the B.B.C.'s Record Library was "a gentle hoax".

If any of our members heard this programme and have made tape recordings of same, this is to inform them that it was a "NON EVENT".

Apparently, the last "cylinder record" played was gradually denuded of its cylinder noise background and the artiste, in a crystal clear voice, was heard quite clearly with the words "It's a Whopping Great Lie."

If this did not give the game away then the B.B.C. may have come close to creating another "Pitdown Man" within the context of the record collecting world. Were you fooled?

Frank Andrews.

MUSIC

A SERIES



and I

of TALKS

with

NOTABLE MUSICIANS

2. DAME CLARA BUTT, D.B.E.

EVER since she made her debut in the part of Ursula in a performance of Sullivan's "Golden Legend" Clara Butt has maintained the ascendancy she then gained over the affections of the British public. At the age of 16 she won a scholarship at the Royal College of Music, where she enjoyed the tuition of the late Henry Blomer, tuition which at a later period she supplemented by some lessons in Paris from Bouhy and Etelka Gerster. Her magnificent voice ensured for her a career of distinction in the vocal world, and she has invariably captured her audience in whatsoever part of the world she has sung. Few have had better opportunities of gauging public taste in music than has Dame Clara Butt, and her opinions given in the course of a recent conversation will be perused with interest.

DON'T LET US BELITTLE OUR MUSIC

"You ask me what I think about the state of our native music. Well, there is no doubt that we English are an extremely self-depreciatory people, but I hold very strongly that all the talk we hear from time to time about British music being on the down grade, and as suffering by comparison with that in other parts of the world, is very much overdone; I might even go a step further and say foolishly so. The truth is that we have got too much into the habit of belittling ourselves, not so much perhaps in actual utterance as by tacitly comparing ourselves with foreign artists and by exalting them at our own expense. Nothing is good or interesting unless it is foreign; English is a bad language to sing in; and so on. You know the kind of thing. Is it to be wondered at if foreigners take us at our own valuation?"

"In my opinion, there is not the slightest justification for this false modesty, for I am perfectly certain that we can

show voices and singers equal to any in the world, though in making this assertion I do not mean that they are of the same type or school. Nor should they be. Each nation has its own characteristics, its peculiar gifts and thoughts and historical associations, which naturally colour and modify its methods and its manner of self-expression. The German singers,

tonous, even to the point of being tiresome, more especially as they were all women. Had each of these three artists been of a different school, the effect produced would have been immeasurably better.

A COVENT GARDEN EXPERIENCE

"The value of different styles was tremendously borne in upon me during the late grand opera season at Covent Garden. I had seats for all the performances and thus enjoyed a unique opportunity for making comparisons such as I have been talking about, and so to arrive at a considered judgment in regard to our own musical merits. A single example will illustrate my point. It was in the last act of 'Les Huguenots,' where a baritone, who had not appeared on the scene before, has to sing a few lines. I had not seen the programme, but when the singer had finished I turned to my husband and exclaimed, 'That is the first bit of real singing that we have had this evening.' 'Yes,' was his emphatic reply, 'and he is an English singer, too!' It was indeed a specimen of pure unadulterated singing, clean and free from trickery. In other words, it was of that type which we associate with the true English style. If the accounts we read be trustworthy, Jenny Lind's method in days gone by must have been very similar to our own.



DAME CLARA BUTT

THE MINSTREL SCHOOL

whom I acknowledge and admire for the magnificent artists they are, have their own distinctive style, as have also the Italians, who I feel have had their day. Each school has its peculiar merit, but I want to point out that the association of contrasted styles makes for artistic variety. Let me exemplify this by reference to a recent performance of 'Der Rosenkavalier.' There were in the cast three principal singers, all trained in the German school. To me, the effect was extremely mono-

"I wish to emphasise the fact that the true English style is that of the minstrel school, which I take to mean the ability to render a simple song or ballad with directness and sincerity, an ability distinct and very different from that of the average operatic singer, to whom the art which conceals art is not of much use. I have heard many opera singers with very big reputations fail lamentably in the effort to render a simple song with effect. The English style is perhaps rather lyrical than

dramatic, though even in the latter our native artists can hold their own with foreigners. There were not many English singers engaged in the recent Covent Garden season, but what there were of them did their work beautifully. Only two of them were assigned prominent rôles! It is quite time, however, it was recognised that English singers may fairly claim a place in the sun. Personally, I have nothing to grumble at; I have my place all right; but I speak for the many of our good singers whose pure, unaffected singing entitles them to a better appreciation of their merit.

GOOD VOICES COME IN CYCLES

"Good things seem to come round in cycles, and just now England and Australia are producing a number of lovely voices, a fact that should put heart into us, though it should scarcely be necessary for me to point out that the possession of a fine voice does not, and cannot by itself, constitute a good singer. This result can only be attained by dint of long study and hard work. Too many would-be singers do not seem to realise that it is essential that they should take their art very seriously. Often they are over anxious to win fame and all the financial success which attends fame. It is a legitimate aspiration which may be gratified in time, provided that natural endowments are properly cultivated, but nothing is gained by making a premature appearance on the world's stage. Rather is a good deal lost, for the only royal road to success is by way of hard work and continual study.

A WARNING

"At the same time, I feel I must utter a word of warning against the mistake of overworking the voice, the preservation of which should be the singer's first care. The voice is not a man-made instrument, such as the trumpet, for instance; it is a gift from God, and therefore must be regarded as a precious possession to be employed in the best possible way. Quite a number of earnest students appear to treat it as if it were an ordinary instrument and to think of it as a purely physical thing. Reduced to a syllogism, their creed seems to be, given such a kind of throat, therefore so much voice, and potentially so much singing! This I regard as a stupendous mistake. If I may speak in a personal way, I would say that my voice is, in my own mind, an entity apart from me corporeally. The meaning of this statement may not be immediately apparent, but it may become clearer if I compare the gift of a voice with the posses-

sion by a composer of the faculty of writing music, or by a poet of the ability to express beautiful thoughts in verse. Both composer and poet must first have in their minds what they intend to set down on paper, and similarly the singer must know how to draw upon the intelligence that has been given him. I am here reminded of the Parable of the Ten Talents in the Bible, and of the saying 'To him that hath shall be given, and from him that hath not shall be taken away even that which he hath.' And I take it that this must mean the possession of intelligence and love of learning or study.

KEEP THE INTELLIGENCE ALIVE

"If that be so, then instead of looking upon the voice in a purely physical light, and trying to work it so hard with a view to ever more vocal technique, the aim should be to keep alive the intelligence and to cultivate the general mental capacity. It is just here that so many come to grief. I have said before, and I say it again, that if it were possible to take a photograph of many a student's mind, the result would be a blank! If they will take a keen interest in all matters



A CHARMING STUDY OF A GREAT BRITISH PRIMA DONNA

calculated to stimulate the intelligence, they will become really broadminded, and in this way will learn to form ideals which are worth striving after. They will learn to love their work for its own sake, and not merely, or even mainly, for what it may bring them in the shape of money or reputation. They will learn to be true to their own nature, and will thus be able to express themselves like real artists. Let them, especially, gain all the experience they possibly can, particularly in operatic work, which is a fine training and all to the good for the cultivation of the faculty to express human emotion. I

have a great hope that opera amongst us will become something greater, better, and truer than ever it has been in the past. Further, I have a firm belief in the ability of British singers to uphold the reputation of British music in all circumstances and in all places, provided they draw on their gift of intelligence.

DULL RECITALS

"At this present moment I feel very condemnatory of the attitude taken up by a considerable number of people towards music, or—shall I rather say?—towards its exponents. These snobs have brought about a fearful dullness in our recitals. Many of the foreign singers are so busy in being artistic that they forget to be singers! They are like some people who can talk a lot, but say nothing worth listening to. It was the simple songs of Jenny Lind, the 'Home, Sweet Home' of Adelina Patti, and the wonder voice of Enrico Caruso, that held the world. These were among the world's minstrels, and sang in the language of the heart. I can sing in five or six languages and have given recitals embracing all the greatest composers and schools, but the day is over for that kind of thing. I feel it in my bones that the people want something more than just an exposition of an art; they want something that will help them in their daily walk of life, whether it be by means of the wireless, the gramophone, or the concert.

"As regards what I think about musical taste and appreciation in the different countries I have visited, I can only sum them all up in the one category, whether it be in the British Empire at home and beyond the seas, in America, in Austria, or in Germany. They like all you give to be of the best, but it is the simple and true songs that get them every time. I would rather be the people's minstrel than anything.

"ABIDE WITH ME"

"I like to think that what a dear old man said to me once was true. I was looking over a very ancient little church in Wales, and amusing myself by playing the organ. The old caretaker came in, not knowing in the least who I was, and said 'That's fine. Go on!' So I then sang to him one of the simple old hymns, 'Abide with Me.' When I had finished, tears filled his eyes and he said, pointing to the stars, 'Ah, they heard that up there!' Perhaps his sweet, simple soul was the right channel for the listeners up above. Anyway, I like to think he was right; I like to think that that lovely valley in Wales was crowded with souls. Wireless has taught us much about the value of being in tune with that which we cannot see, so let us listen more to the music of the spheres and string up to the pitch they keep."

Edison Blue Amberol Record No. 1752.

"When the Midnight Choo-Choo Leaves for Alabam!" (Medley Two-Step).

Played by The National Promenade Band (Conducted by Eugene Jaudas).

This was yet another of Irving Berlin's song hits, here in concert band form. Irving Berlin, a Russian by birth, quickly settled down in America, where he became domiciled at an early age. He played the piano by ear, and originated his harmonies from this simple system. In a short time, he was taken up by the leading publishers, who quickly put him on the map as one of America's foremost composers of light music.

The National Promenade Band was an Edison House band, but under the able baton of Eugene Jaudas, turned out some really fine recordings.

"ON RECORD" by "UBIQUE"

The reference to chocolate records by Frank Andrews in the last issue of this magazine reminds me that chocolate records of a sort were on sale at British Home Stores, which is a Woolworth-like chain store in Britain, about twenty years ago. I think they were about six inches in diameter, each had a facsimile Philips label in light blue - then used on their 78s. Whether they were plain or milk chocolate I can't recall, and it doesn't really matter, I'm certain they weren't playable in spite of grooves, but nowadays one of these properly framed in one's gramophone room would add a touch of novelty. Can anyone who has the ear of Cadbury, Rowntree, or lesser Fry (pun intended) suggest they go into production with these? Some time ago a French collector friend put a couple of "Ibled" records my way. These are hill-and-dale, very similar to Pathe, and were available once with Ibled Chocolate coupons, but were definitely not made of chocolate.

Some weeks ago it was known that Dennis Norton would be appearing at Birmingham lunch-time television interview with Arthur Negus, who specialises in talking about antiques of all kinds, and that Dennis would be showing and playing some of his collection of machines. A number of us, anticipating this, sat for several weeks in anticipation of the programme, but had instead nearly everything else collectable - bottles, coins, Valentine cards, and so on, then came the election that postponed it a further week, and when Dennis did actually appear on March 8th, your scribe, to his sorrow, overlooked it, but apparently it was seen by some members, who spoke enthusiastically of it.

We know that The Edison Electric Lighting Company, Ltd. was set up in 1881 for the first incandescent-lighting station in London at Holborn Viaduct, and it is said that two generators supplied two thousand lights for use in that part of London. Does anyone know exactly where at Holborn Viaduct this station functioned, and if any trace of the building remains? I believe this was Edison's very first generating station, and that experience gained was used in New York just afterwards.

The other week the radio was referring to an exhibition of early American Indian material at The Horniman Museum in South London, and a cylinder of an Indian singing about a running horse (if I remember correctly) was played; this was ascribed to "about the turn of the century", and it certainly sounded as if it had been around a long time. This is a reminder that in spite of all the researchers, what an uncertain hobby is ours when it comes to dates. 'Edwardian', 'early twenties', 'circa 1925', 'last patent date 1898' are terms frequently tossed about, and when someone is trying to sell you a very ordinary phonograph, it is normally earlier than later, and "a Victorian gramophone with roll-things" is not uncommon. I suppose it will be a dull world for the collector when all machines and all records are listed, and what will the Andrews' and Watts's of those days find to do?

I have been painting the cabinet and horn of an E.M.G. gramophone to restore it to its original white. The E.M.G. horn, some 34 ins. across, is question-mark in shape when one looks at the single 90° elbow of the Chinn, and this shape demands a longer arm than a mandrill-ape to get to the back of it. Alternatively it had occurred to me that one of those brushes that "goes right round the bend" would be helpful, but in the end I turned it upside down, bell-like, between two tables; even then there's not much room for a large head, lamp and paintbrush, but the makers must have had a simpler way of getting to the back of the thing.

Christie's February sale had few surprises, and by present standards most prices were not excessive. Among the oddities were a DECCALIAN wine-cooler wind-up gramophone, very handsome in mahogany but still with a sound-reflector in the lid, a William & Mary EDISON DISC PHONOGRAPH which was a bargain if someone was handy at re-polishing cabinets; there were lots of portables, H.M.V., COLUMBIA and DECCA, and some table and hornless machines. The PHONOGRAND, reproduced in the last issue of HILLANDALE NEWS, has three horns within a case, pointing north, south and east, or west, whichever way you are standing, and it might have inspired the little chap on the POLYDOR record labels who had a horn in each ear. Of course it could be said that if the PHONOGRAND were stood at the North Pole, all horns would point south; this might make a suitable spot at which to fold up.

'Ubique' has never counted Margharita Laski and Benny Green among his favourite broadcasters, and was rather suspicious when they introduced a programme called 'The Graphophonists' on April 1st on B.B.C. 3 radio. It seems that an elderly soul signing herself 'Incognita' had left a trunk full of cylinders at Broadcasting House, addressed to Mr Reith, and purporting to be recordings of noteworthy people made by her father at the turn of the century and before. Through much scratching, one could make out various people introduced as Sir Almeric Fitzroy (1902), James Barrie, a song by G.B.S., George Eliot (d. 1880), Queen Victoria, Dickens (an erotic extract this which shocked your correspondent), Rudyard Kipling and a host of rather less-known ladies and gentlemen. It was a neatly contrived 'April Fool' of course, not the B.B.C.'s first, but technically quite convincing.

The news that Leonard Petts is trying to set up a National Gramophone Museum using E.M.I.'s material as a foundation, was given extra interest when Nanno Bleeker sent two container loads of his collection from Amsterdam. "National This" and "National That" has never appealed greatly to the writer, who has seen this tried before, but fortunately Leonard Petts is the right man in the right place and we wish him success and hope he lets us have a report of progress. Without knowing more about it, it is to be hoped the project remains under the eye of E.M.I., primarily a living museum and with facilities for the genuine student.

BRIEF BIOGRAPHIES distilled by GERRY ANNAND

ALMA GLUCK (Soprano)

Born Bucharest 1884, died New York 1938. Brought to New York as a child. Debut as "Sophie" in Massenet's "Werther" in 1909 at the Metropolitan with Edmond Clement. Thereafter she studied with Marcella Sembrich and soon became very well known.

She was married to Efrem Zimbalist, the violinist, in London on July 15th, 1914, this being her second marriage. Her last public appearance was in recital in New York in 1925.

WALTER GLYNNE (Tenor)

Born Glamorgan 1890. Trained at the Royal College of Music. Varied career as broadcaster, recitalist and soloist at leading British Festivals and Concerts. Probably one of our outstanding ballad singers.

ALBERT CHEVALIER

Born March 21st, 1862, died London July 11th, 1923. Music Hall entertainer, well known for his delinquencies of coster life. He also made six visits to America and appeared with Yvette Guilbert in New York in 1906. He wrote and sang about forty songs and also was the author of many sketches for the stage.

BORIS CHRISTOFF (Bass-Baritone)

Born Sofia May 15th, 1918. Studied in Rome with Riccardo Stracciari and also in Salzburg in 1948. He made his debut in Rome in 1946, La Scala in 1947 and at Covent Garden in 1949, American debut in "Boris Godounov" at the San Francisco Opera on Sept. 25th, 1956. Has also appeared at the Metropolitan.

PHONO FAIR-1974. Sat. June 29th.

AT DENNIS NORTON'S MUSEUM AT UPTON WARREN,
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WANTED DESPERATELY



THE LIDS OF THE THREE CARUSO CYLINDERS

Please write to the Secretary, Bill Brott,
stating your terms, Sell or Swap!

Tring Museum,
TRING, Herts.
18th March, 1974.

Dear Sir,

May I be permitted to correct one or two minor errors in Robert Blyth's otherwise excellent article on Gilbert and Sullivan.

"Thespis" was in no sense a failure, its run of sixty performances was reasonably good by the standards of the time, and it might well have run longer had not the manager of the Gaiety Theatre, John Hollingshead, been opposed to long runs. It was in no sense an opera, but was written as a Christmas pantomime, it was not expected to run long or ever to be revived. The loss of its music was a similar fate to that suffered by most other seasonable entertainments of the time, and had it not been for the fact that it has subsequently achieved fame, nobody would care. In spite of the loss of the original music, several reconstructions of "Thespis" exist, some with new music, others with music selected from other Sullivan operas, and these have been given numerous performances by amateur companies. Records of some have been made.

It is not quite true that "My Name is John Wellington Wells" is the only well-known song from "The Sorcerer". Another very much better known is the Curate's Song, which was very popular as a drawing-room ballad for many years, and was recorded on a number of occasions by important artists like Andrew Black and Charles Mott.

Nor was "The Sorcerer" (or any other opera prior to "H.M.S. Pinafore") pirated in the United States. "The Sorcerer" was not performed there till much later, about the time of its first revival in London, by which time it had become a lot more popular than on its first showing. It should be stressed though that its initial run, though poor in comparison to later operas, was quite a good run for its time; it was in fact the later G & S operas that set the trend for long runs on the stage.

Yours sincerely,
Michael Walters.

Pseudonym	Identity
Anne Welsh (soprano)	Olive Groves
Norton Collyer (tenor)	Frank Titterton
George Portland	George Baker
Mme Deering	(Eleanor Jones Hudson
	(Bessie Jones
Francesco Vada	I think was Frank Titterton

MORE ABOUT THE STOLLWERCK RECORDS

by FRANK ANDREWS

May I refer readers to the December, 1973, and combined Feb./April, 1974, issues for previous mention of these records.

Since the appearance of these articles I have carried out further investigations into the history of these records. Like many collectors, I was well aware of the fact that there had been a record made from chocolate in the dim and distant days of the industry and, I suppose like others, regarded them with a certain amount of levity.

Working, as I am, on a proposed "Guide to the 78 r.p.m. Disc Gramophone Record in the U.K." (which excludes all records made from master tape recordings), I intended to give but passing reference to these discs made of such a unique material! However, Christopher Proudfoot's mention of the cardboard based records compels me to re-assess the Stollwerck records, it now being obvious that a record with a large degree of permanency is worthy of more consideration than a laugh!

Apropos the machine and its two records referred to by our Vice-Chairman, as a result of a telephone call, it has now been revealed to me that I had already seen the machine and its records some years earlier whilst it was in the possession of its previous owner. At the time I was not as greatly involved in the history of disc records as I am at present and, I am ashamed to say, that although I looked at the machine I paid little attention to the records.

I must also apologise to the members of our Hereford branch for not having read the report of their meeting held on October 14th, of last year (I think) whereat Donald Watson, their Secretary, demonstrated his Stollwerck machine and cardboard records. Had I read their report I would not have had doubts about the records at Christie's being of cardboard.

Naturally, having since read the report of the Hereford meeting, I quickly wrote to Don Watson, sent him a "Questionnaire" on the subject of his records and informed him I was intending to write this present article.

Before I received his reply, the new owner of the Stollwerck machine and records auctioned at Christie's, attended our March meeting of the London branch, brought along by Mr. Proudfoot, who knew I was desirous of seeing the discs for myself. Unfortunately the lighting was not too bright and the records being old, it was with some difficulty that I could make out at all clearly the inscriptions in the centre of the records. However, I am to receive "rubbings" from same which will be more informative.

Since then I have received a very comprehensive reply to my letter and "Questionnaire" from Don Watson regarding his discs.

It is now apparent from all this activity that the Stollwerck record does demand that it should be dealt with in a more serious vein, as it does play a small part in the history of the disc record in the U.K.

As I shall be making appeals to readers and collectors, from time to time, on other aspects of the record industry, what follows can be taken as an example of the form my material will take in my proposed "Guide", so if you think the venture worthwhile, I hope you will be only too willing to help the project along.

THE STOLLWERCK RECORD

Issued by Stollwerck Brothers, subsequently by Stollwerck Bros. Limited. Reg. No. 80023.

Manufactured and recorded by ? (but see below).

Record size. $4\frac{3}{8}$ " diameter, single sided, $5/32$ " thick for cardboard based records, which in fact consists of layers of compressed paper surfaced by a special processed material on which the recording was impressed.

Records made of chocolate were also manufactured but no description of these is possible as yet.

Label Description: There were no labels, all relevant information was inscribed into the central area of the discs. Of those seen, Donald Watson suggests that this was accomplished with a broad and flat ended type of nib. The inscriptions are in longhand with Gothic type capitals, indicative of a German hand. The reverses are plain backed paper/cardboard.

The spindle hole is of approximately $\frac{7}{8}$ " diameter.

The information on the disc surface includes a repertoire category; e.g. "Music - Orchestra"; title, sometimes with the composer, the Catalogue Number and "Patented" or "Bte s G d G", or "D R G M" according to the country in which the disc was presumably intended to be issued.

There is no name style on the record and it is only the fact that the hole in the record matches the spindle in the machine that one can safely say that the records are "Stollwerck".

The three records known to me so far are:- No. 524, a German issue, "Spree Amazonen" marsch, by Paul Lincke. No. 2009, an English issue, The Stars and Stripes, march, (the composer, Sousa, is not given); and No. 3013, a French issue, Valse Bleue, by Margis. All these records are band records and marked "orchester", "orchestra" and "orchestre" respectively. They play for approximately a half to three-quarters of a minute.

So much for the known facts about the records.

Now to the Stollwerck enterprise, which is still in business in Germany and whose chocolates can still be bought in London, at a German restaurant in Charlotte Street, at least so I am informed by fellow member Melvin Harris.

In the year 1904, the firm of Stollwerck Brothers, chocolate and cocoa manufacturers, whose English place of business was at Nile Street, City Road, London, then in the County of Middlesex, decided to transform itself into a Registered Joint Stock Company.

Stollwerck Bros. Limited were Registered on the 12th April, 1904, with a Nominal Capital of £10,000 in £1 shares. Reg'd Number 80023, the Registered Office being at 16-18, Nile Street, which was known as "Chocolate House".

The Agreement setting up this company shows that it took over the business and undertaking of Peter Joseph Stollwerck, Heinrich Stollwerck, Ludwig Stollwerck and Carl Stollwerck trading under the style of Stollwerck Bros. Besides continuing to carry on as chocolate and cocoa manufacturers, the Articles of Association of the new company also provided, amongst other things, for the company to carry on business in lines such as Fancy Goods, Automatic Appliances and Toys, and Novelties of various descriptions, either in connection with, or separately from, the chocolate side of the undertaking. Talking machines and records were not mentioned at all.

The Board of Directors was composed of Ludwig, Carl and Ludwig Stollwerck, Peter Harnisch and Ernest Searle. The company secretary was T. J. Bainbridge.

The Agreement reveals that the Stollwerck Bros. came from Cologne, Germany, that they held Leasehold premises at Nile Street and also at Cross Street in Finsbury, a distance of about half a mile from the registered offices, that they had a financial interest in the London and Provincial Automatic Machine Co. Ltd. to the extent of £1,250 in Mortgage Debentures and an 8,531 shareholding of 5 shilling shares fully paid up.

The former business of Stollwerck Bros. was sold to Stollwerck Bros. Ltd. for £55,000, paid for as 27,500 Preference shares and 27,500 ordinary shares @ £1 each, fully paid up, and allocated to "Gebrüder Stollwerck A.G." of Cologne. Carl, Ludwig and Gustav Stollwerck, Peter Harnisch and Ernest Searle each held ten shares in the new company. The factory Superintendent was Ludwig Dall.

By 1909, Charles Allman had replaced Searle as a Director.

By December, 1914, the whole of the Germans composing the Board of Directors were back in Germany, leaving a Mr. E. L. Bean as the English Manager, although as late as February, 1916, Herr Peter Harnisch was still referred to as the Managing Director. At this time E. L. Bean was on the Board where he had been joined by Sir William Lever, Bart., both new Directors holding ten shares each.

A letter from the Registrar of Joint Stock Companies informed Stollwerck Bros., Ltd. that, under the "Trading With The Enemy Acts", an order was made on the 24th February, 1916, requiring the business to be wound up. A Mr. Charles J. Fox was appointed Controller of the company to carry out this order. He was not released from his duties until the 14th February, 1923, when it was decided that the company could be struck from the register on the next day, Feb. 15th, under Section 4 (1) of the Trading With The Enemy (Amendment Act) of 1918.

This almost completes the available facts. We now come to the speculation about the records. Who recorded and manufactured these discs in 1904 and later?

I have come to my own conclusion on this, which I now hope to demonstrate, but as further data may destroy my hypothesis, my conclusions must in no way be taken as fact!

One feature about the records which allows for further investigation is that there was obviously a series of patents covering the process of recording and, perhaps, the physical attributes of the discs themselves. Unfortunately no patent numbers are given, and allied with the absence of a name style, it is an open question whether the patents belonged to Stollwerck or to some other company who were sub-contracted by them to engage artists, take the recordings and subsequently manufacture the records. I believe the latter to be the case. One thing is certain, that the Edison Bell patents, referred to by Mr. Nottingham in the last issue of Hillandale News, have no bearing on the Stollwerck discs. All the original Edison Bell patents bought from the Edison United Phonograph Co. had expired by 1903.

That being so, in 1904, the market was now wide open for other businesses either to establish themselves here or to import, or export, merchandise from abroad. The Gramophone Company was an exception, they had established themselves in 1898, and successfully defended their methods of production against litigation brought against them for patent infringement by the Edison Bell Consolidated Phonograph Co. Ltd., but they were producing lateral cut records.

The chocolate records were on sale in March, 1904, this is established by the "Talking Machine News" commenting upon them during that month, and so were a product of the firm of Stollwerck Bros., as well as Stollwerck Bros. Ltd. It is not known when the cardboard based records appeared.

If this was a sub-contracted product, the potential manufacturers in the United Kingdom at this time (should they indeed have been made here) were three, if one confines oneself to disc manufacture, and these were (1) The Crystalate Manufacturing Co. Ltd., (2) The Nicole Record Company, Ltd. and (3) Dr. W. Michaelis of Maiden Lane, Covent Garden, whose registered company, The Neophone Co. Ltd. was to be formed later in 1904. The Crystalate Mfg. Co. Ltd. in the 'twenties, claimed that they were making a disc record in 1901 of 5" diameter, brown in appearance and selling for two shillings and sixpence, but nothing else is known about this record. The Nicole record was patented and was of a lateral cut. The Neophone Record, when it did arrive, after the chocolate records of Stollwerck, had physical characteristics similar to the Stollwerck cardboard record. It was of laminated paper, giving it a cardboard texture, with a special processed substance for the recorded medium, but was white in colour. Neophone themselves described the substance as enamel. The Neophone Record was a phono-cut disc, it was invented by a German, and the company, when formed, had affiliations in other European countries in which the process, "System, Dr. Michaelis", was patented. Similarly, the name style of the Neophone machine was the Neophone Disc Phonograph and the discs, Neophone Disc Phonograph Record, whilst the Stollwerck was also called a Phonograph, although it played discs (for American readers it is opportune to say that, in the United Kingdom, "phonograph", amongst collectors, means specifically a cylinder playing machine!)

Another feature common to both machines, is the similarity in the reproducer, or sound-box, in its relative playing position to the record, which is directly face downwards over the record, as in a cylinder machine, and quite unlike the method employed by Pathe, and others, later on, for the reproduction of their phono-cut discs.

The style and characters used in the inscriptions on both Stollwerck and Neophone discs bear a great similarity too, although it is true that not all Neophone records have the style of writing. My own sole copy, for example, is inscribed with a long hand similar to my own writing. The differences in style could be accounted for by the fact that Neophone had two German recording engineers and one Englishman, in fact I am not too sure that one could describe the German inscription as long hand, it is more like the Gothic type of script which was used for the name style of our daily papers.

The Neophone Manufacturing plant in London was within one mile of "Chocolate House", the Headquarters and factory of Stollwerck Bros. Ltd.

I conclude that the Stollwerck records were made under the Neophone process and patents either in Germany, or England, from recordings taken anywhere the Neophone engineers happened to be, for, if the records were patented by Stollwerck then the subsequent Neophone Records would have been a patent infringement. The only doubtful aspect of the matter is the fact that the chocolate records were issued some considerable time before Neophone Records were a commercially viable proposition. It all hinges on how far advanced Dr. Michaelis was with his invention in early 1904.

The Neophone Patents: In England No. 8611. In France No. 333009 and No. 347166. In Germany No. DRP 162084 and in Austria, 20864.

Should the cardboard based Stollwercks prove to have been recorded and manufactured by Neophone it will now be possible to postulate who recorded for Stollwerck by perusing the Neophone listing, when published!

May I appeal to all owners of the Stollwerck record to send full details of what you have to me, please.

POSTSCRIPT

The following has been sent to the Editor, following a communication to me from Mr. Chew of the Science Museum, London. This was a photostat copy of a page from "La Nature" of October, 1903, and consists of an article about the Stollwerck Chocolate Phonograph and its Chocolate records. Also included is a picture of a French Nanny with a small girl seated at a table ostensibly listening to a chocolate record being played. To the right of the picture are six illustrations depicting the machine, assembled, and its various parts, the base, the clockwork motor with speed control, the support for the horn and turntable, the sound box, and three chocolate records. The name Stollwerck is not mentioned in the article nor on the machine, but the machine depicted is a Stollwerck, and its markings are, to all intents and purposes, identical with those as shown in a recent cover of the "Hillandale News" (Dec. 1973), but is a different model.

The chocolate records, as illustrated, do not show any markings in the central area at all - the incised recording groove seems to run to the centre hole, which is large and similar to the cardboard discs previously described.

The machine sold for 5 fr. 90 cents and six chocolate records cost 1 fr. 90 cents.

As this article of Oct. 1903, and the references to the Chocolate Record in the Talking Machine News of March and October, 1904, do not mention the cardboard records - my remarks mentioning the possible origin of their manufacture can perhaps be regarded still quite relevant. The questions which now arise in my mind are (a) Did Dr. Michaelis invent his Neophone disc machine and discs after having seen a Stollwerck of 1903? (b) Did Michaelis invent the Stollwerck Chocolate phonograph before applying its principles to the Neophone? (c) Was the Stollwerck machine and its records invented by some unknown person to whom Dr. Michaelis was indebted for giving him the inspiration to invent the Neophone? This Oct 31st article in "La Nature" would appear to be the first announcement of the machine and its discs in France.

Referring to my Guide to the Disc Record once more, I am currently trying to compile the story of the International Zonophone Company with regard to its United Kingdom operations. The years 1898 to 1903 are extremely difficult to research, there being very little documentation to be found, although I expect E.M.I. Records Ltd. 's archives would be able to throw some light on the subject.

I cannot stress too strongly that collectors are Trustees of, otherwise unobtainable, information and if you believe, as I do, that as much documentation as is possible about records and companies is a "desiratum" of our hobby you will, I am sure, contribute what data you have when asked for.

Immediately, I require as much information as possible about discs issued by the International Zonophone Company with regard to the following aspects:

- (1) All details from any inscribed centres of International Zonophone Coy. 's Zon-o-phone Records, especially not forgetting to describe the reverse face!
- (2) Any catalogue numbers below 12832 for 7" records and X2297 for 10" of recordings made by the Irish Guards Band of Sgnt. Hunt - cornet soloist. Please describe label and reverses.
- (3) Does anyone know of the existence of a Caruso record, the label of which is styled Disco Zon-o-fono, AND NOT Disco Zonofono.
- (4) I want details of all labels, and the reverse backs of the records, on the following:-
Zon-o-phone Schallplatte. Zonophone Schallplatte. Disco Zon-o-fono.
Disco Zonofono. Disco Reale. Disque Zon-o-phone.
Disque Zonophone. Zon-o-phone Record. Zonophone Record.
and any Zon-o-phone or Zonophone record made in St. Petersburg.

The catalogue numbers will lie within the range of No. 1 to No. 13,000 for 7* discs, and X1 to X3000 for 10" discs.

The labels will be Black, or Light Blue, or Dark Blue or Orange.

Green labelled discs, within these number ranges, are important sources of information especially if the backs DO NOT BEAR the familiar circle and cross of the Zonophone trade mark.

The titles and artists, except for Caruso and the Irish Guards Band, are not of great importance, but all other printed details on the labels are, again especially when coupled with the reverse's description.

I do not want any information about Zonophone records numbered within the five digit system inaugurated by the Gramophone Company.

If the label has a gold circle near the perimeter, please remember to say so.

One last request, can anyone tell me when Ian Colquhoun was appearing at the Alhambra Theatre, London, where he had a run of 400 performances or more, some time between 1900 and 1904? Also when he married and honeymooned in Paris?

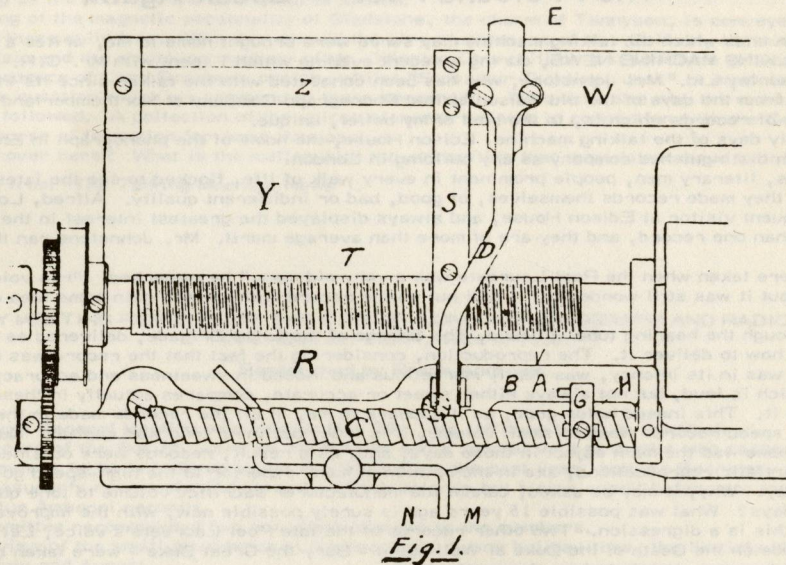
Please address any relevant information to:

Frank Andrews, [REDACTED] London, N. W. 10.

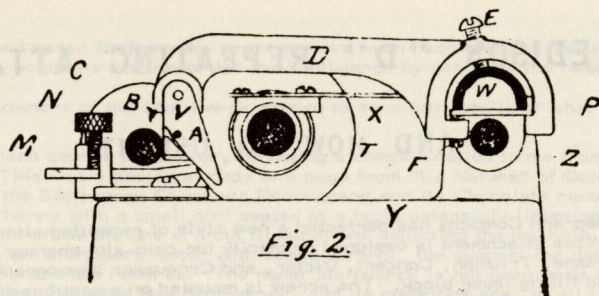
THE EDISON "D" REPEATING ATTACHMENT

AND HOW TO USE IT.

The National Phonograph Company has perfected a new style of repeating attachment which will be known as the Model D. This attachment is designed primarily for coin-slot phonographs, but it can be readily attached to the Home, Triumph, Concert, Victor, and Conqueror phonographs. Its principal features are the return screw and lifting lever block. The screw is mounted on a cast bracket, which is fastened with two screws to the phonograph body in front of the cylinder shaft. These two holes for fastening bracket are the only holes to be drilled and tapped to fasten attachment. The lifting lever block is carried by an arm which is clamped to the back rod sleeve. The return screw has four threads to the inch, ratchet shaped, and is driven by means of a spur gear, which engages a similar gear on the main shaft pulley, thus dispensing with a belt or chain. An adjustment is provided at each end of the bracket to suit the beginning and the end of the record. The adjustment for the end of the record is accomplished by rotating the disc which is carried on the return screw. This disc also carries the pin which acts on the lift lever block to raise the diaphragm arm and engage the block with the threads of the return screw. This lifting action also disengages the feed-nut from the thread of the main shaft, and the return screw of the attachment takes the reproducer arm back to the starting point. The return movement takes about 1-25th of the time to play the record. All parts of the return device subject to wear are hardened.



The following directions and illustrations apply to the Home phonograph only. The directions for attaching the device to other types differ principally in the method of fastening the attachment arm to the back rod. Drill and tap the body for the two 8-32 screws (R-R) $\frac{1}{2}$ inch and $3\frac{1}{2}$ inches respectively from the end of the body (Y) and parallel with and 3.54 inches from the centre of the back rod (Z) (Fig. 1). Remove the back rod (Z) and the speaker arm (W) from the machine and place the repeating attachment arm (D) over the speaker arm (W). Then replace the speaker arm and back rod on the machine having the arm (D) next to the feed-nut spring (S). The clamp (P) should be placed in the arm (D) with the bent end at the front or back of the speaker arm (W), either side that will allow the block (V) to hang in a vertical position when just touching the return screw (C) (Fig. 2). Adjust the arm (D) for height by means of the adjusting screw (F) and set screws (E-E), so that the lifting pin (A) clears the projector (B) by 1-64 inches (Fig. 2) when the feed-nut (X) engages with the main shaft thread (T). The lifting disc (G) may be moved in either direction by rotating on the return screw (C) after loosening the set screw (H) and the trip rod (M) by the thumb screw (N).



"THE SOUND OF A VOICE THAT IS STILLED"

The Great Statesman; The Intrepid Explorer; The Profound Poet -- Speak Again!

The higher ends which the talking machine may serve were brought home to me, writes a Representative of the TALKING MACHINE NEWS, during a recent evening which I spent with Mr. C.R. Johnstone, Manager of Edisonia, Ltd. Mr. Johnstone, who has been connected with the talker since its invention almost right on from the days of the old Edison United Phonograph Company of Northumberland Avenue, has a collection of records which is, to the best of my belief, unique.

In the early days of the talking machine, Edison House, the home of the phonograph in England, saw perhaps as much distinguished company as any building in London.

Politicians, literary men, people prominent in every walk of life, flocked to see the latest scientific wonder. Often they made records themselves, of good, bad or indifferent quality. Alfred, Lord Tennyson, was a frequent visitor at Edison House, and always displayed the greatest interest in the machine. He made more than one record, and they are of more than average merit. Mr. Johnstone ran three over for me.

"These were taken when the Poet Laureate was a very old man," he remarked. "His voice was losing its power, but it was still wonderful. I will put on the record and you will gain some idea of his delightful elocution."

Then, through the hearing tubes I heard, The Charge of the Light Brigade, delivered as only Lord Tennyson knew how to deliver it. The reproduction, considering the fact that the record was taken when the phonograph was in its infancy, was really marvellous and indeed in sweetness and accuracy, the modern record, which is loud, but not always either sweet or accurate, compares actually in these respects very badly with it. This indeed holds good, as it appears to me, of all the records made in the old times. These old slow speed records were of small volume, it is true, but their tone was capital. Quality of tone and not volume was the main object in those days, and, as a result, records were obtained which, considered as artistic reproductions, are in the opinion of many superior to the high-speed gold moulded records of to-day. Why, it may be asked, cannot the manufacturer sacrifice volume to tone quality occasionally nowadays? What was possible 15 years ago is surely possible now, with the improved appliances in vogue. But this is a digression. Two other records of the late Poet Laureate's voice, Let the Tale be Told, and his Ode on the Death of the Duke of Wellington - Bury the Great Duke - were taken by Mr. Johnstone at Haslemere very shortly before the poet's death.

And now the Grand Old Man, whose voice surely swayed more people in his time than the voice of anyone else, addresses an oral letter to Edison through the medium of Mr. J. Lewis Young, then Manager of the Edison United Phonograph Co. The whole is precisely spoken, beginning with Gladstone's own address, to St. James' Square, and "signed" orally, W.E. Gladstone. This record was reproduced at a congress in America of an institution similar to our Young Men's Christian Association. Mr. Gladstone's subject was, Grit.

Following came William Bailey Aldrich, the American poet, who recites some verses of his own, called Identity.

One of the most interesting cylinders in Mr. Johnstone's collection is that bearing a short sentence by Florence Nightingale. The occasion was an exhibition promoted at Edison House to help the survivors of Balaclava. The date is July 30th, 1890. Very clearly the gallant little lady speaks: "God bless my gallant comrades of Balaclava, and bring them safe to shore.", and then, after a pause, "Florence Nightingale." A pathetic interest attaches to the record by Prince Louis Napoleon, whose death in the Zulu War our

readers will remember. He speaks in French, and with much animation.

That great showman, P. T. Barnum, next expresses his thanks to the British Public for the treatment accorded to him. The record was taken when he was about to return to America after his tour in this country.

Colonel Gouraud, who probably took records of more celebrities than any other person, now introduces Mrs. Robert Browning, daughter-in-law of the poet, whom he describes as a friend of his whom he last saw "So many years ago that for her sake I will not enumerate them". Mrs. Browning appears to have been rather discomposed by a request to say something for she hesitates before making some complimentary remarks to the machine.

The late H.M. Stanley is responsible for a few sentences addressed to the Lord Mayor and Corporation of London. The record was taken at the Lord Mayor's reception to Stanley on his return from the expedition to rescue Livingstone. He is followed by Dr. Bonney, medical officer to the expedition.

"Dear Mr. Stanley", says the latter, "I hope you have enjoyed yourself this evening; I have."

Mr. Johnstone is naturally full of anecdotes. He has travelled extensively with the phonograph, and has taken as much as £114 in an evening at a Bazaar at the Albert Hall in aid of charity. And he has phonographs of every shape and type.

I could not help thinking, as I came away, of the inestimable benefit which would be conferred upon mankind by a collection of a still more comprehensive character even than this. Unfortunately, now that the novelty has worn off, there is no eagerness on the part of those whose voices are at all likely to be of value or interest to posterity to make records. Yet to-day, of all times, when recording has been brought to such a pitch of excellence, prejudices against the talker should surely give way.

These records form a link with the past. We are enabled by their aid to appreciate something of dead heroes who would otherwise be little to us but names. Nobody is so real to us as the man or woman with whom we have been brought into personal contact. The history of his life and the verdict of his contemporaries without this personal touch, leave us cold. The talking machine supplies this personal element, or at least the nearest approach to it. True, it cannot bring us the touch of the vanished hand, but it can and does bring us the sound of the voice that is stilled.

Something of the magnetic personality of Gladstone, the charm of Tennyson, is conveyed to us by the medium of these cylinders. Why then should the airy elusiveness of Mr. Balfour, the manly candour of Mr. Chamberlain and the shrinking modesty of Mr. Winston Churchill be lost to future generations? Why should the eloquence of Lord Rosebery perish, whilst "Stop your Tickling, Jock" is immortalized?

This is a question which we commend to those concerned. We cannot see why the example of Australia should not be followed. A collection of the voices of men prominent in connection with the Commonwealth has been in course of formation for some time past.

Why not over here? What is the matter with the authorities that they do not move in the matter?

(Extract from "The Talking Machine News").

MONTHLY MEETING REPORTS OF THE CITY OF LONDON PHONOGRAPH AND RADIO SOCIETY IN THEIR 6th YEAR, 1924 to 1925.

Researched by Frank Andrews.

MAY 1924

The Annual General Meeting was held on May 29th, Mr. Hillyer being in the Chair.

The Officers of the Society were all re-elected and a special vote of thanks was passed to Mr. Crawley for the services he has rendered to the Society during the past year, both as Secretary and Treasurer.

The Treasurer's report showed not only a cash balance but also a credit balance to the Society in the form of 126 Blue Amberol records.

The Committee recommended two important changes to the members.

- (1) That in view of the small attendance at our meetings during holiday time, the Society should close down during July and August.
- (2) That our meetings be devoted to Wireless, either quarterly or bi-monthly. Before these changes, which the Committee recommend, can take place, it will be necessary to ballot the members and if a two thirds majority is obtained the changes will take place. It is inevitable that wireless will play a far more important part in our Society in the near future, more especially as it is no easy task for us to continue solely as a Phonograph Society - thanks to the Edison Company.

Later on in the evening a Dutch auction of Blue Amberols was held - Mr. Hillyer once more proved himself to be a born auctioneer. The "direct" recordings fetched a higher price than the "duplicated" records.

Felix Sykes - Recording Secretary.

"Pertinax", in the August, 1924, edition of "The Sound News" wrote: "I am glad to learn that Mr. W. J. Crawley, the indefatigable secretary has been elected. The recommendation of the Committee to close down during July and August and the devotion of "wireless" to bi-monthly meetings was adopted. It does seem to be a wasted effort to try to get good attendances during the holiday months and the relief thus afforded the organisers should conserve energy for the coming autumn and winter activities."

JUNE, 1924

There was a good attendance when Mr. Wilkins demonstrated his Amberola "V" phonograph and records. The items played included: Fantasia sur Rip. - Garde Republicaine Band; Egyptian Ballet - two records, played by The National Military Band; Premier Polka - a splendid cornet solo by Arthur S. Whitcomb; Always Gallant Polka - xylophone: T.F. Kinniburgh was heard to advantage in Pinsuti's song "Tis I", whilst Elizabeth Spencer's record of "Love's Dream after the Ball" is worthy of special mention on account of its fine high notes. Two instrumental records which should find a place in every collection are (1) Rondo (28173) and (2) "A" The Flowers that we Love, "B" Mariette. The former record is the best 'cello record in the Blue Amberol list whilst the latter items reproduce with a remarkable degree of fidelity the tone of a light orchestra. To hear these records at their best it is imperative that the machine should run at 160 revolutions per minute.

The Society decided not to hold any meetings in July or August and, in future, "wireless" meetings will be held bi-monthly beginning with the September meeting.

Felix Sykes - Recording Secretary.

SEPTEMBER, 1924. UNABLE TO FIND REPORT FOR SEPTEMBER MEETING - F. Andrews.

OCTOBER, 1924.

The phonograph which Mr. Noding used for demonstration at our October meeting was originally an Edison electric dictating machine manufactured over 25 years ago! Mr. Noding, however, has adapted his phonograph to play Blue Amberol records by fitting it with a floating reproducer with diamond point. For a horn, he has fixed an old "H.M.V." trumpet made of brass to a metal cygnet bend. Owing to the fact that it was difficult to get the motor to govern properly the reproduction was not at its best but, even so, the display showed considerable merit. The reproducer seemed to suit these records best that are not "over-recorded", and was especially good for the lower tones, whilst the volume was somewhat greater than is commonly associated with an Edison phonograph.

Mr. Hillyer mentioned that he had been favourably impressed with the reproduction at Mr. Noding's house and it is to be hoped that Mr. Noding will be able to give us another demonstration before long and perhaps will then be more fortunate with the running of his electric motor.

Amongst the records played may be mentioned:- Light Cavalry; Les Noces de Figaro - Garde Republicaine; Ballet Music from "William Tell"; The Butterfly - flute & clarinet; Toreador Song from "Carmen" - Peter Dawson; Say not Love is a Dream - Elizabeth Spencer; The March of the Cameron Men - F. T. Kinniburgh and "Calm as Night" - Spencer and Wheeler.

At the next meeting we hope to have the pleasure of a lecture and demonstration by Mr. Percy W. Harris on the "Puriflex Receiver".

Felix Sykes - Recording Secretary.

NOVEMBER, 1924. UNABLE TO FIND REPORT FOR NOVEMBER MEETING. F. Andrews.

HOWEVER! "Pertinax" writing in "The Sound Wave" in February, 1925, reported:- "The Puraflex" at the City of London Society".

"At the November meeting of the Society, Mr. Percy Harris, Editor of the 'Wireless Constructor', gave an interesting address and demonstration of the excellent circuit which is known as the 'Puraflex'.

Both the address and the demonstration were very successful, the latter well bearing out the claim of purity of tone upon which Mr. Harris has concentrated his attention in connection with the loudspeaker.

Mr. Allison, a Vice-President of the London Society, assisted Mr. Harris in the demonstration which was also varied with a very excellent loudspeaker of his own construction and manufacture. Considering that the aerial was an indoor one, the results were wonderful and both operators are to be congratulated upon their respective achievements."

DECEMBER, 1924

Owing to the holiday season, there was only a small attendance of members at our December meeting. This was a pity, since Mr. Miles had collected a most interesting selection of records for the occasion.

The programme consisted of items from the foreign Blue Amberol lists and included records sung in German, Italian, Spanish, Latin and Greek.

One of the records played was "Are you going to dance?" from "The Count of Luxembourg" sung in Spanish - members were all agreed that the version sung by Elizabeth Spencer and Irving Gillette is much more acceptable to English ears! A record to make note of is "Farewell" (Mendelssohn) (26,165) sung in German by a mixed quartette.

Classical and Operatic Music was much in evidence. Mozart was represented by the "Gloria" from the 12th Mass - Gregorian Choir; Schubert by "The Earl King"; Meyerbeer by "Piff Paff" from "Les Huguenots"; Verdi by arias from "La Forza del Destino" and "Rigoletto"; whilst the late Puccini was represented by the duet from "La Boheme" sung by Avezza and Daddi, 22409.

Sir Harry Lauder and Bransby Williams contributed to the lighter side of the programme whilst a number of band records were played by the Garde Republicaine and the Johann Strauss Concert Band.

Felix Sykes - Recording Secretary.

JANUARY, 1925.

At our January meeting we had a most successful Dutch Auction with Mr. Crawley as the auctioneer.

During the latter part of the evening, the members discussed the desirability, or otherwise, of the Society reverting to its original name, i.e. "The City of London Phonograph Society". On a show of hands a majority declared for the change but this matter cannot be decided until a card-ballot of the members has been taken.

We most strongly urge all phonograph enthusiasts who live within a reasonable distance of London to join our Society. The subscription is only five shillings per annum and there is a large library of picked cylinder records at the disposal of members. Meetings are held on the last Thursday in the month at The Food Reform Restaurant, Furnival Street, E. C. at 6-30 p.m.

FEBRUARY, 1925.

Our February meeting was devoted to a demonstration of the latest cylinder recordings played upon a Triumph phonograph owned by Mr. Collins, whilst Mr. Bunnell and Mr. Sykes provided the records.

Among Edison records that were played may be mentioned:- Benediction of the Poignards - Edison Concert Band, 2543; Poet and Peasant Overture - American Symphony Orchestra, 3556/7; The Mighty Deep, 3959; Hearts and Flowers - piano, 4592; Eri Tu from "Ballo in Maschera" - Thomas Chalmers, 4785; In an Old Fashioned Town, 4641; The Holy City - Hardy Williamson, 4806; Valse Caprice - piano, 4636, also a number of Dance records.

Worthy of special mention are two records sung by Lewys James:- Look Down, Dear Eyes, 4672 and Love Sends a Little Gift of Roses, 4564. Also a Royal Purple, made by Mario Laurenti, entitled Una Fatale del mio Destino - "La Forza del Destino", one of the best of the very latest records. The recording is clear and the volume has not been obtained at a sacrifice to purity of tone.

During the evening, two piano records on Black Celluloid were played, Nocturne in F minor and Fantaisie Impromptu, and received favourable comment.

A large number of members and friends were present and altogether the evening was most successful and interesting.

By a unanimous vote, the Society decided to devote the March meeting entirely to the phonograph when a special selection of high-class records will be available.

A hearty vote of thanks was passed to Messrs. Collins and Bunnell at the close of the meeting.

Both January and February combined reports signed by Felix Sykes - Recording Secretary.

MARCH, 1925.

At our March meeting, Mr. Ross demonstrated his Edison Standard phonograph and the programme of records was provided by Mr. Sykes. Grand Opera titles were well in evidence.

The records played were made by such well-known artistes as:- Adelina Agostinelli; Marie Rap-pold; Marie Delna; Florencio Constantino; Luigi Cilla; Giovanni Zenatello and Sousa's Band.

The titles included:- Mon Coeur s'Ouvre - "Samson et Delilah"; La Fatal Pietra, duet from the last act of "Aida"; Morte d'Otello - "Otello" and the fine Grail Song from "Lohengrin" rendered, in this case, in Italian as Da voi Lontano!

Of special interest was a record of "O Dry those Tears" - Mary Carson, as this record was made on a home-recording machine and sold to the Edison Company. So delighted was the Edison Company with the result that it was decided to engage the singer to sing for them exclusively.

Perhaps the best of the records by the Edison Light Opera Company is "Favourite Airs from Ern-ani", 2327, a record overlooked by most Edison enthusiasts.

By a strange coincidence, the programme both opened and concluded with a composition by von Weber. In the first instance it was the sparkling Oberon Overture and at the conclusion it was "Agathe's Prayer" from "Der Freischutz".

The meeting concluded with a hearty vote of thanks to Mr. Ross for the trouble he had taken in providing a phonograph for the occasion.

We would remind all members that our Annual General Meeting takes place on April 30th, and we strongly urge every enthusiast to attend.

Felix Sykes - Recording Secretary.

(This proved to be a misleading announcement about the Annual General Meeting, which was not due until May, 1925, when it did eventually take place. Unfortunately there was no report submitted for an April meeting, presuming that one was held. -- F. Andrews).

THIS ENDS THE SIXTH COMPLETE YEAR OF SOCIETY'S ACTIVITIES.



Photo: Claude Harris.

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